

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
JANUARY NINETEEN THIRTY-NINE



ELI AND SAMUEL, PAINTING. ATTRIBUTED BY CERTAIN SCHOLARS TO BARENT FABRITIUS
(1624-1673). HERE CALLED SCHOOL OF REMBRANDT. PURCHASED FROM THE WILSON L.
MEAD FUND.

VOLUME XXXIII

NUMBER 1

THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I

A PAINTING OF THE REMBRANDT SCHOOL

REMBRANDT'S experimental nature, his great influence on Dutch painting during his lifetime, and the remarkable talent of some of his disciples who imitated his ways of painting at different stages of his career, have all combined to make very difficult the task of determining in these latter days the actual authorship of many pictures of the "Rembrandt School," and there has been much disagreement among critics in the matter.

Many have devoted their energies toward more specific ascriptions for pictures of this group—pictures which a generation or two ago were largely lumped under a general attribution to Rembrandt himself. The problem has been twofold: to determine what paintings are actually from the master's hand, and to reestablish the several identities of his followers more completely than was possible before the practical facilities for such research were so vastly increased as they have been during the present century.

In this field of criticism there is, even among the best scholars, sometimes a tendency to become so absorbed in constructing the hypothetical *oeuvre* of a given follower of the master as to strain a point here and there, sometimes unconsciously, for the sake of fitting into that *oeuvre* pictures which in some ways resemble that artist's known work but whose similarities to the work of other followers may not be

so apparent to the critic because he has the first artist too much on his mind.

In the *Eli and Samuel*,¹ recently purchased by the Art Institute and now displayed in Gallery 48, we have an example of the sort of picture in the study of which it is well to bear in mind the above-named consideration. There is no contemporary documentation to indicate the authorship of the painting, nor is there, so far as available sources reveal, anywhere among the paintings, drawings, and etchings of Rembrandt and his immediate group, a composition that might conceivably be a prototype for this one. Yet the picture is in design, drawing, coloring, subject, and mood plainly allied to Rembrandt, especially to some of his paintings of the early 1650's.

Let us consider the attribution to Barent Fabritius (1624-1673) that has been suggested (see footnote 1). Soon after his death Barent fell into almost complete oblivion, being either not mentioned by the older Dutch art historians or else confused with his famous brother, Carel (1622-1654). In recent times he was first brought to public attention by Thoré-Bürger, in 1860, and has since emerged more and more into the limelight through the researches of Bredius, Schmidt-Degener, Falck, Gratama, Benesch, Lugt, Jacob Rosenberg, Valentiner, and Münz. He was born fifteen years after Rembrandt at De Beemster. Like his brother, he was for a time a carpenter. He followed Carel Buckley. At that exhibition it was attributed to Johannes Victoors (1620-1676), and the subject was suggested as being Jacob and Benjamin. The Commemorative Catalogue of the exhibition, published in 1930, however, attributes it tentatively to Barent Fabritius and calls it "*Eli and Samuel (?)*." The attribution to Barent is supported by Dr. Schmidt-Degener of the Rijksmuseum and Dr. Hannema of the Boymans Museum. Dr. Valentiner, of the Detroit Institute of Arts, has suggested an attribution to Willem Drost.

¹ Oil on canvas, 52 $\frac{3}{4}$ x 43 $\frac{1}{2}$ in. (133.5 x 110.5 cm.), outside measurement. From the collection of the late Mrs. Wilfred Buckley of Moundsmere Manor, Basingstoke, England. She had inherited it from her father, Mr. H. L. Terrell, whose collection was formed before 1904. Previous history unknown. Acquired by the Art Institute from M. Knoedler and Company, New York, in 1937, by purchase from the Wilson L. Mead Fund. Exhibited in 1929 at the Dutch Art Salon, Royal Academy, Burlington House, London, No. 101; lent by Mrs.

as the

pur-
w dis-
ample
which
named
porary
orship
avail-
g the
Rem-
nposi-
otype
design,
mood
lly to
o's.

Barent
sug-
er his
omplete
y the
fused
1622-
ught
er, in
and
e re-
gener,
Jacob
He
dt at
s for
Carel

ted to
subject
The
pub-
ely to
("?)
Dr.
d Dr.
Valen-
s sug-

ember,
diana.
na, or
ry 17.
be for
ed on
XIII.



Photograph, courtesy of Dr. W. R. Valentiner.

FIG. 1—PETER IN THE HOUSE OF CORNELIUS, PAINTING BY BARENT FABRITIUS (DUTCH, 1624-1673).
BRUNSWICK MUSEUM, GERMANY.

to Rembrandt's atelier at Amsterdam about 1643, and seems to have remained there for about a decade. The two brothers both came into close personal as well as professional contact with Rembrandt. After about 1652, Barent left the workshop (though he was not yet a master painter, and did not become one until 1658, in the Leyden guild), and the remainder of his life was divided between De Beemster, Leyden, and at the end Amsterdam again, for he was buried there.

Since it was the custom for apprentice painters not to sign their work, the fact that there is extant no signed picture by Barent prior to the year 1650 does not mean that he did not produce finished paintings for the market before that time. This fact has led, naturally, to various efforts to identify his studio work.

These efforts have resulted in the at-

tribution to him of a number of paintings and drawings which, when viewed as a group, do not hold together, either in style or in quality of accomplishment; and many of them have only very indirect connections with his definitely known pictures. Altogether, some forty-six paintings and fourteen drawings have been given, with more or less conviction, to Barent by scholars of standing. Of these, some dozen or fifteen paintings comprise a fairly unified group, stylistically. These pictures are characterized, to a greater or less extent, by the following peculiarities, first pointed out by Falck in his pioneer monograph on Barent,² and well illustrated in the Peter in the House of Cornelius (fig. 1), of 1653, in the Brunswick museum: (1) a tendency to arrange forms in a line across the rectangle,

² Tidskrift för Konstvetenskap, IX (1924-1925), 74-87.



FIG. 2—AN ARCHITECT, PAINTING, REMBRANDT SCHOOL. KASSEL MUSEUM, GERMANY.

with their tops at the same level. This, when coupled with (2) his frequent failure to establish the foreground, often results in the effect of the figures' being stuck on in a band, instead of being on the ground; (3) a habit of drawing figures to different scales within the same composition; (4) badly proportioned figures, especially, over-large heads and tiny hands; (5) a general awkwardness in composition, with unrelated masses; (6) an unrefined color design.

Among other paintings which show these traits in greater or less degree (despite that some of them, as Valentiner has discerningly pointed out, bear obvious retouchings by Rembrandt and that some owe their compositional merit to the master) are: the *Satyr and Peasants* in the Bergamo museum; the *Abraham Greeting Rebecca* in the Del Monte Collection, Brussels; the *Parable of the Unmerciful Servant* in Lord Rothermere's Collection, near Glasgow; the *Christ Before the Doctors* in the Kunsthalle, Hamburg; the *Satyr and Peasants* in the Paul Warburg Collection, New York; and the *Elkana and His*

Two Wives in the Galleria Reale, Turin.

A few of the paintings which have been ascribed to Barent but which, irrespective of their quality, are not at all directly related to his known work, are: the *Interior with Musicians* in the Rijksmuseum, which is close to *Ochtervelt* (Valentiner says Hendrik van der Burch); the *Mother and Child at Bonn*, which is near *Metsu*; the *Girl Holding a Fowl* in the Harrach Collection, Vienna.

Between the two groups represented by the above examples lie a number of paintings with varying degrees of resemblance to Barent's known work.

A painting of *An Architect* (fig. 2), in the Kassel museum, was originally considered (by Bode and Hofstede de Groot) to be the work of Rembrandt. Valentiner³ thinks it to be by Barent, and mentions that the Kassel museum authorities suggest a Willem Drost (d. 1678?) or Nicolaes Maes (1632-1693) authorship. It is not signed, but is dated 1656. It is similar to the Art Institute Eli in the handling of the left hand, the lighting and modeling of the face, and a peculiarly similar pensiveness of mood. The outline of the shoulders and the unusual position of the left arm also remind one of the Eli.

Aside from the picture just mentioned, there is no painting among all those attributed to Barent which is at all close to the Eli and Samuel, and in the group of paintings which are most undeniably from Barent's hand, there is none which is anywhere near it, either in style, conception, or quality of execution. As for the deep feeling and spiritual expression of the Eli, it is very difficult to believe Barent capable of them. Among the drawings assigned to Barent, principally by Falck,⁴ there are indeed a few into which it is possible to read certain resemblances to the Eli, in respect to the light-and-shade distribution, the wavering half-tone areas, and a peculiar blockiness without angularity. I refer to the *Girl Holding a Fowl* in the Tobias Christ Collection, Basel, the *Interior with*

³ The Art Bulletin, XIV (1932), 218-241.

⁴ Old Master Drawings, III (1928), 48 f.

Lovers at Munich, the Judas Returning the Silver in the Louvre, and the Good Samaritan in the Dresden Print Room. It is, however, dangerous to draw comparisons between works of art executed in two such different mediums as pen-and-wash and heavy, viscous oil paint; every artist knows how much the nature of the medium affects the way of drawing.

Granted that Barent Fabritius was a good deal of an eclectic, and granted that he was for a while quite close to Rembrandt, let us not allow ourselves to fall into the recent apparent tendency to "when in doubt, call it a Barent Fabritius" in the case of such pictures as this, when there is so little positive evidence as in this instance that Barent was actually the author.

There is a decided resemblance between the pose and treatment of Eli's hand and the left hand of the Man in Armor at Kassel, a painting originally considered to be by Rembrandt but for which Falck and Valentiner suggest an attribution to Willem Drost. But the Art Institute picture as a whole is not close to Drost's typical work so far as the latter has been identified. There is the possibility that the hand in each case was painted, or at least touched up, by Rembrandt himself.

The color tonality of the Eli and Samuel is very brownish, going from greenish browns in the man's robe through yellow-browns in the fur on his hat toward warmer (orange-) browns in the shadowed areas of the background. The cool gray (slightly blue-violetish) of the lighted wall furnishes a color-relief, and, in another sense of the word "relief," serves to throw into prominence the man's head.

The man bears, I think, a decided facial resemblance to the Rembrandt Jewish Merchant (National Gallery), but it is difficult to be sure that it is the same model because the pose of the head is rather different. Incidentally, the modeling of the face and treatment of the hand are considerably alike in the two paintings.

A painting such as this, so close to Rembrandt in spiritual conception as well as in its more superficial aspects of composi-

tion, subject, and coloring, must have been painted by someone who was at the time very close to the master. It seems to me not only plausible, but likely, that it was done in Rembrandt's atelier by such a student, under Rembrandt's close supervision and guidance. The master, as suggested above, may have worked over the hand himself, to bring it into more prominence as an expressive feature in the characterization of the old man. There is a lack of solidity in both of the figures, and a certain fumbling in the handling of the paint medium as well as in the draftmanship, which keep the picture from being a work of the first order; but as an expression of the theme which the artist was attempting to illustrate, it succeeds to a degree worthy of a master. It was about that time that Rembrandt, saddened by the death of Saskia a few years before, and by his fall from popular favor as a result of his revolutionary innovations in conception and method of painting, which were past the comprehension of the stolid, conservative Amsterdam burghers—it was about then that he fell back on religion, and began to turn to such subject-types as the man portrayed here: elderly Jews of the Ghetto, who personified to him that profound spiritual resignation which he discerned in the patriarchs of the Old Testament, and with whom he was to find himself increasingly in sympathy. He painted them in their ordinary costumes, often without any outward attributes to identify them as definite Biblical characters. It is not often that one of his followers achieved so inspired a rendition into paint and canvas of such a theme as this:

"And it came to pass at that time, when Eli was laid down in his place, and his eyes began to wax dim, that he could not see. . . .

"That the Lord called Samuel. . . .

"And he ran unto Eli, and said, Here am I; for thou didst call me. . . .

"And Eli perceived that the Lord had called the child."

GILBERT W. LONGSTREET

NEW ADDITIONS TO THE PRINT COLLECTION

FROM January thirteenth to May twenty-eighth the Print Department is showing some two hundred prints selected from those acquired during 1937 and 1938. The exhibition reveals both a catholic taste and a high regard for quality.

These prints afford the visitor a kind of shorthand review of the development of the graphic arts from fifteenth century beginnings to present accomplishment. One of the earliest prints shown is the Adoration of the Magi by an anonymous German artist working in the third quarter of the fifteenth century.¹ Prints of this technique have occasioned long debate as to the process. Known as dotted prints, they were produced chiefly in Germany in the last half of the fifteenth century. Their underlying principle is the realization of design in white line on black ground instead of in the black line on white ground

common to engravings and woodcuts. In many cases, as in our own print, both black and white lines are used. Although done on a copper plate, the process is allied to woodcutting rather than to engraving on metal. The lines and areas in relief are inked and print black while the furrows and gouged-out spaces show as white. The artists who made these prints were probably goldsmiths. Our example indicates the hand of a man accustomed to working within the narrow confines of ornamental pattern. He has achieved an effect closely allied to that produced by the Gothic weavers of tapestry.

Different is the engraving of the same subject by the Master E S,² also done in the third quarter of the fifteenth century. This anonymous master, known only by his initials, in all likelihood started his career as a goldsmith, later devoting himself wholeheartedly to the new art of engraving for the purpose of taking impressions on paper. He has attempted to tell the whole story in small compass. An angel bears the glad tidings to a shepherd on the hill while the Virgin holds court in the stable yard. E S may be a faulty architect and an amateur at perspective drawing, but he has individualized his kings and Saint Joseph and made a valiant effort to represent spatial relations. His great contribution to the engraver's art is his development of a regular method of crosshatching.

There is no crosshatching in the Saint George Dismounted from his Horse by the Master of the Nuremberg Passion,³ the most primitive engraving in the exhibition. Shadows are indicated by closely-laid parallel lines such as were commonly used by the Master of the Playing Cards, who exerted the strongest influence on Northern engraving during its first decade. This rare print is a copy of an engraving by the Master of the Playing Cards, which was also copied by the Master of the Weibermacht.

A third engraving of this primitive



ALCON OF CRETE, CHIAROSCURO WOODCUT, BY HANS WECHTLIN (GERMAN, c. 1460-1526). THE WILLIAM M'CALLIN M'KEE MEMORIAL COLLECTION.



ST. GEORGE DISMOUNTED FROM HIS HORSE, ENGRAVING, BY THE MASTER OF THE NUREMBERG PASSION (GERMAN, FLOURISHED C. 1455). THE CLARENCE BUCKINGHAM COLLECTION.

period in Germany is *The Tree of Jesse* by Israhel van Meckenem.¹ This subject, frequently met with in medieval stonework and stained glass, is treated by Israhel as a decorative frieze. The tree has been changed to a vine whose luxuriant foliage spreads in ordered pattern across the whole area of the plate. The recumbent Jesse sleeps on a hillock, his elbow propped on a brocaded cushion, the vine shooting from his breast. Above him, seated on a curling branch, David plays his harp while the other kings of the Royal House in fanciful attitudes are framed by circling shoots of the vine. At the top in the center is Mary with the Infant Jesus. So crisp is the engraving it seems a translation of some carved ornament on a Gothic cathedral. (See tailpiece, page 16.)

The transcendent figure in German graphic art is Albrecht Dürer of Nuremberg. Three of the six prints by him, recently acquired, belong to the last years of the fifteenth century, dating after his first visit to Venice. One is the large woodcut of Hercules composed in the clear monumental style which foreshadows his

later work. The others are engravings. There is a beautiful impression of the *Penance of Saint John Chrysostom*² in which the Princess, who caused his downfall, nurses her child before the rocky cavern, while the Saint on all fours leads the life of a beast in the wilderness. The figure of the Princess indicates a source of influence for the Master M Z, active around 1500. The nude woman, holding an hour-glass and standing on a skull, of M Z's *Memento Mori*³ has the same angular form. During the Gothic period and the early Renaissance there was in Northern art a marked concern with the fleetingness of earthly pleasure. The *memento mori* appears in other guise in Dürer's engraving of *The Promenade*⁴ in which a grinning Death, half concealed by a tree, regards a courtly couple who stroll through the fields. This same theme is played upon at length by Holbein in the *Dance of Death*. One woodcut from that series, *The Cardinal*,⁵ is exhibited here in a particularly beautiful impression.



THE ADORATION OF THE MAGI, DOTTED PRINT, BY AN ANONYMOUS MASTER (GERMAN, THIRD QUARTER OF THE FIFTEENTH CENTURY). THE CLARENCE BUCKINGHAM COLLECTION.

An Italian engraving showing Dürer's influence is Giulio Campagnola's *Ganymede*,¹ in which the landscape is copied from Dürer's *The Virgin with a Monkey*.

Since the early illustrations were illuminations it was only natural that color should be added by hand to the first woodcut pictures. Even in the fifteenth century there was some printing of color woodcuts by using a separate block for each color. In the sixteenth century the *chiaroscuro* woodcut developed. In these the effect of light and shadow was achieved by the use of tones of the same color or of closely related colors. One of the famous German masters of *chiaroscuro* was Hans Wechtlin. Shown here is his *chiaroscuro* woodcut from two blocks, black outline and grey-green tone, of *Alcon of Crete*,² the William Tell of classic myth. So true a marksman was he that he shot an arrow through a serpent, which had encircled his son, without harming the child.

Other tremendously important additions from the fifteenth and sixteenth centuries are the *Battle of Naked Men* by Antonio Pollaiuolo of Florence,³ an engraving given by Mrs. Perkins from the collection of Herbert F. Perkins, and the group of early prints of various schools given by Potter Palmer. Notable among these is the *Allegory* by the Italian Master of the *Beheading of St. John the Baptist*, based on a drawing by Leonardo da Vinci. One of the finest early Italian prints in the collection is the *Hercules and the Hydra* by the Master I F T,⁴ the only known engraving by this follower of Mantegna.

From the seventeenth century are five etchings by Rembrandt, including a fine impression of *Abraham's Sacrifice*.⁵ It was in this century that mezzotint was developed. The portrait of Emperor Leopold I by Jan Thomas⁶ is one of the earliest essays in the medium.

The eighteenth century is represented by the etchings of Giambattista and Giandomenico Tiepolo. From the beginning of the nineteenth century is the beautiful drawing by Ingres of Charles François Mallet,⁷ which was purchased for the



THE ADORATION OF THE MAGI, ENGRAVING, BY THE MASTER E S (GERMAN, THIRD QUARTER OF THE FIFTEENTH CENTURY). THE STICKNEY COLLECTION.

Charles Deering Collection. A drawing of the latter part of the century is the *Bather Coming Out of the Water* by Renoir, the gift of Robert Allerton. Walter S. Brewster and Carter H. Harrison have added lithographs by Lautrec.

Prints by such twentieth century masters as Bone and Griggs have been acquired for the Albert H. Wolf Memorial Collection. Mr. and Mrs. Emil Eitel have given a number of prints by modern German artists, a significant gift when one remembers the strong Germanic influence in present American graphic art as evidenced by the Fifth International Exhibition of Etching and Engraving.

DOROTHY STANTON

¹ The Clarence Buckingham Collection.

² The Stickney Collection.

³ The Joseph Brooks Fair Collection.

⁴ The William McCallin McKee Memorial Collection.

⁵ See the *Bulletin of the Art Institute of Chicago*, XXXII, No. 5 (September-October, 1938).

⁶ The Mr. and Mrs. Martin A. Ryerson Collection.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

JANUARY, 1939

VOL. XXXIII NO. 1

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

January 3—February 5

Lectures are given in Fullerton Hall unless otherwise noted.

The Scammon Fund Lectures are listed both below and separately on page 16.

DATE	HOUR	
January		
Tu. 3	12:15 Noon	THIRTY-FIVE OLD MASTER DRAWINGS LENT BY SIR ROBERT WITT. <i>Myron R. Winder. G53.</i>
	2:30 P.M.	THE BONNARD-VUILLARD EXHIBITION (The Scammon Fund Lectures). <i>Charles Sterling</i> , Attaché of the Museum of the Louvre, Paris.
Fri. 6	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder.</i>
	12:15 Noon	THE EXHIBITION OF PAINTINGS BY PIERRE BONNARD AND EDOUARD VUILLARD. <i>Dudley Crafts Watson. G52.</i>
	2:30 P.M.	THE NEW CULTURAL LIFE IN MEXICO. <i>Fernando Wagner</i> , University of Mexico, Mexico City.
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	FROM MEXICO CITY TO ACAPULCO (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 7	10:15 to 11:45 A.M.	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>Dudley Crafts Watson.</i>
	12:15 to 12:45 Noon	THE EGYPTIAN ROOM (Children's Gallery Tour). <i>Miss Helen Mackenzie. Front Door.</i>
Sun. 8	3:30 P.M.	FROM MEXICO CITY TO ACAPULCO. <i>Dudley Crafts Watson.</i>
Mon. 9	2:00 P.M.	ENGLISH FURNITURE (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder.</i>
	8:15 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 10	12:15 Noon	GEORGE GROSZ—INTERNATIONAL ARTIST. <i>Myron R. Winder. G59.</i>
	2:30 P.M.	THE SPIRIT OF MODERN BUILDING (The Scammon Fund Lectures). <i>Dr. Walter Curt Behrendt</i> , Author of "Modern Housing" and Technical Director, Buffalo City Planning Association.
Wed. 11	11:00 A.M.	PERSIAN AND ITALIAN TEXTILES IN PAINTING. (Needlework and Textile Guild Lecture). <i>A. J. B. Wace.</i>
Fri. 13	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder.</i>
	12:15 Noon	THE ART OF DELACROIX. <i>Dudley Crafts Watson. G55.</i>
	2:30 P.M.	DELACROIX'S PLACE IN FRENCH ART (Art Appreciation). <i>Dudley Crafts Watson.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	NORWAY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 14	10:15 to 11:45 A.M.	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>Dudley Crafts Watson.</i>
	12:15 to 12:45 Noon	THE GOTHIC ROOM (Children's Gallery Tour). <i>Miss Helen Mackenzie. Front Door.</i>
Sun. 15	3:30 P.M.	NORWAY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 16	2:00 P.M.	COLONIAL FURNITURE (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>

DATE	HOOR	
January		
Mon. 16	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 17	12:15 Noon 2:30 P.M.	EARLY AMERICAN PAINTING. <i>Myron R. Winder</i> . Second-Floor Galleries. TURNER'S ROMANTIC VISION OF SWITZERLAND (The Scammon Fund Lectures). <i>Dr. Paul Ganz</i> , President of the International Commission for Art History, and Professor of the History of Art at the University of Basel, Switzerland.
Fri. 20	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:00 P.M. 8:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>Myron R. Winder</i> . THE SPANISH MASTERS. <i>Dudley Crafts Watson</i> . Gallery 50. NEW YORK—THE WONDER CITY (Travel Lecture). <i>Dudley Crafts Watson</i> . REPETITION OF 12:15 LECTURE. BEFORE THE REHEARSAL. <i>Dr. Maurice Gnesin</i> . Goodman Theatre. NEW YORK—THE WONDER CITY (Travel Lecture). <i>Dudley Crafts Watson</i> .
Sat. 21	10:15 to 11:45 A.M. 12:15 to 12:45 Noon	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>Dudley Crafts Watson</i> . EARLY PAINTING IN GERMANY AND FRANCE (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Front Door.
Sun. 22	3:30 P.M.	MOTORING IN ENGLAND (Travel Lecture). <i>Charles Fabens Kelley</i> .
Mon. 23	2:00 P.M.	THE ROMANCE OF OLD LACE (A Clinic of Good Taste). <i>Mrs. Alden Scott Boyer</i> .
	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 24	12:15 Noon 2:30 P.M.	OUR PRIMITIVES. <i>George Buehr</i> . Second-Floor Galleries. PIETER BRUEGHEL, THE ELDER (The Scammon Fund Lectures). <i>Dr. Julius S. Held</i> , Barnard College, Columbia University, New York City.
Fri. 27	10:00 to 12:00 Noon 12:15 Noon 2:30 P.M. 7:00 P.M. 8:15 P.M.	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> . SNOW LANDSCAPES AND FIGURES IN THE SNOW: JAPANESE PRINTS FROM THE CLARENCE BUCKINGHAM COLLECTION. <i>Miss Helen C. Gunsaulus</i> . Gallery H5. THE FILM IN FRANCE: <i>From Lumière to René Clair</i> . (The first of a series of six motion-picture programs produced and circulated by the Museum of Modern Art, New York City.) REPETITION OF 12:15 LECTURE. REPETITION OF 2:30 PROGRAM.
Sat. 28	10:15 to 11:45 A.M. 12:15 to 12:45 Noon	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>George Buehr</i> . SPANISH PAINTING (Children's Gallery Tour). <i>Miss Helen Mackenzie</i> . Front Door.
Sun. 29	3:30 P.M.	ANGKOR AND JAVA (Travel Lecture). <i>Mrs. Carter H. Harrison</i> .
Mon. 30	2:00 P.M.	BUILDING A ROOM AROUND A PICTURE (A Clinic of Good Taste). <i>Jean Sterling Nelson</i> .
	6:00 to 7:30 P.M. 8:15 P.M.	SKETCH CLASS FOR NOVICES. <i>Myron R. Winder</i> . REPETITION OF 2:00 LECTURE.
Tu. 31	12:15 Noon 2:30 P.M.	OUR DUTCH MASTERS. <i>George Buehr</i> . Second-Floor Galleries. TIME, TASTE, AND THE ENGLISH HOME. (The Scammon Fund Lectures). <i>Evan J. Tudor</i> , New York University, New York City.
February		
Fri. 3	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .

DATE	HOOR	
February Fri. 3	12:15 Noon	HOW A PICTURE IS MADE (A Gallery Demonstration). <i>Miss Helen Gardner</i> , Department of History of Art, the School of the Institute. Gallery 43.
	2:30 P.M.	THE FILM IN FRANCE: <i>The Advance Guard—Part I.</i>
	7:00 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	REPETITION OF 2:30 PROGRAM.
Sat. 4	10:15 to 11:45 A.M.	SIX-WEEK SPECIAL SKETCH CLASS OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS. <i>George Buchr.</i>
	12:15 to 12:45 Noon	THE MAKING OF A MASTERPIECE (Children's Gallery Tour). <i>Miss Helen Mackenzie.</i> The Children's Museum.
Sun. 5	3:30 P.M.	INVADING THE INDIES (Travel Lecture). <i>Anson Brown.</i>
The attention of Members is drawn to other lectures for which there is a nominal fee. See page 12.		

THE CINEMA AS ART

THE Membership Lecture Department varies its program during the latter part of January, February, and March by bringing to the Members, on Fridays, a series of motion-picture films presenting a survey of the art of the cinema. These films are owned, edited, and distributed by the Museum of Modern Art, New York City. They constitute the nucleus of the most important film library being made.

The subject matter—which runs from history through romance to abstraction—is not the important item; it is the motion picture as an art medium that is stressed.

These programs will all run about ninety minutes. They are scheduled for the regular Friday afternoon lecture hour—2:30 o'clock—and are repeated at 8:15 P.M. Members and their immediate families are admitted free but the public is not admitted.

From *Lumière to René Clair*, the first moving picture of the series, includes the following titles: Films by Louis Lumière, the French pioneer (1895); *The Runaway Horse*, an early "chase" film (c. 1907); *Fantomas*, a serial, contemporary with *The Perils of Pauline* (1913); *The Crazy Ray (Paris Qui Dort)*, René Clair's first film (1923).

The second film, *The Advance Guard—I*, contains *The Smiling Madame Beudet*, a psychological study directed by Germaine Dulac (1923); *Menilmontant*, produced and directed by Dmitri Kirsanov (1925); *Ballet Mécanique*, produced and directed by the painter, Fernand Léger (1924).

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these Sunday lectures is 25 cents; free to Members.

DATE	HOOR	
January		
8	3:30 P.M.	FROM MEXICO CITY TO ACAPULCO. <i>Dudley Crafts Watson.</i>
15	3:30 P.M.	NORWAY. <i>Dudley Crafts Watson.</i>
22	3:30 P.M.	MOTORING IN ENGLAND. <i>Charles Fabens Kelley.</i>
29	3:30 P.M.	ANGKOR AND JAVA. <i>Mrs. Carter H. Harrison.</i>
February		
5	3:30 P.M.	INVADING THE INDIES. <i>Anson Brown.</i>

LECTURE-DEMONSTRATIONS ON THE PRODUCTION OF A PLAY

Goodman Theatre

Public admission to these Friday evening lectures is 50 cents; free to Members.

DATE	HOOR	
January		
20	8:00 P.M.	BEFORE THE REHEARSAL. <i>Dr. Maurice Gnesin.</i>

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

January 3—February 3

The following program consists of lectures for which a small fee is charged, given in the Department of Education, Miss Helen Parker, Head:

CURRENT EXHIBITIONS AND ILLUSTRATED LECTURES. Mondays at 11:00. This series consists of talks in the galleries alternating with illustrated lectures on various art topics. Single lectures, 45 cents. Course of 12 lectures, \$4.50.

A SURVEY OF ART. Tuesdays from 6:30 to 8:00. A course which has as its object the development of the understanding and enjoyment of art. The arts of England and France will be discussed during January. Single lectures, 60 cents. Course of 12 lectures, \$6.00.

HALF-HOURS IN THE GALLERIES. Wednesdays from 12:15 to 12:45. Talks on the Institute collections offered at the noon hour for business people and anyone else interested. The pictures discussed will consist of those not included in any previous series. Single lectures, 15 cents. Series of 10, \$1.00.

A SURVEY OF ART. Fridays at 11:00. The same as the Tuesday evening course. Single lectures, 45 cents. Course of 12, \$4.50.

Gallery tours for clubs and organizations, and for suburban and private schools may be arranged by appointment with the Department of Education. Visitors may secure private guidance. A nominal charge is made for these services.

DATE	HOOR		Place of Meeting
January			
Tu. 3	6:30 to 8:00 P.M.	RENAISSANCE ART IN ENGLAND (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 4	12:15 to 12:45 Noon	MODERN FRENCH PAINTERS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 41
Fri. 6	11:00 A.M.	RENAISSANCE ART IN ENGLAND (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 9	11:00 A.M.	BONNARD AND VUILLARD (Current Exhibition). <i>Miss Helen Parker.</i>	Gallery G52
Tu. 10	6:30 to 8:00 P.M.	ENGLISH PAINTING I (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 11	12:15 to 12:45 Noon	MORE MODERN FRENCH PAINTERS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 42
Fri. 13	11:00 A.M.	ENGLISH PAINTING I (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 16	11:00 A.M.	GROS, GERICAULT, DELACROIX (Current Exhibition). <i>Miss Helen Parker.</i>	Gallery G55
Tu. 17	6:30 to 8:00 P.M.	ENGLISH PAINTING II (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 18	12:15 to 12:45 Noon	THREE GREAT AMERICAN ARTISTS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 53
Fri. 20	11:00 A.M.	ENGLISH PAINTING II (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2
Mon. 23	11:00 A.M.	GOYA (Illustrated Lecture). <i>Miss Helen Parker.</i>	Gallery 2
Tu. 24	6:30 to 8:00 P.M.	FRENCH CLASSIC PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Wed. 25	12:15 to 12:45 Noon	GEORGE INNESS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 52
Fri. 27	11:00 A.M.	FRENCH CLASSIC PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
Mon. 30	11:00 A.M.	SELF-PORTRAITS (Illustrated Lecture). <i>Miss Helen Parker.</i>	Gallery 2
Tu. 31	6:30 to 8:00 P.M.	ACADEMIC FRENCH PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 1
February			
Wed. 1	12:15 to 12:45 Noon	AMERICAN PAINTERS (Half-Hours in the Galleries). <i>Miss Helen Parker.</i>	Gallery 52
Fri. 3	11:00 A.M.	ACADEMIC FRENCH PAINTING (A Survey of Art). <i>Miss Helen Parker.</i>	Gallery 2

BLIC

LECTURES FREE TO THE PUBLIC

January 5—February 4

FOR ADULTS

FULLERTON HALL

n in the
t 11:00.
ious arts object
France
00.
alks on
erested.
Singlecourse.
may be
privateace of
ecting
ery 1

ery 41

ery 2

ery G54

ery 1

ery 43

ery 2

ery G55

ery 1

ery 53

ery 2

ery 2

ery 1

ery 52

ery 1

ery 2

ery 1

ery 52

ery 2

DATE	HOUR	
January Th. 5	6:30 P.M.	ROMANTIC FRENCH PAINTERS. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Th. 12	6:30 P.M.	MEDITERRANEAN CRUISE. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Th. 19	6:30 P.M.	GOYA. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Sat. 21	3:30 P.M.	CHINESE BRONZES. (Kate S. Buckingham Lectures.) <i>Charles Fabens Kelley.</i>
Th. 26	6:30 P.M.	SELF-PORTRAITS. (Florence Dibell Bartlett Lectures.) <i>Miss Helen Parker.</i>
Sat. 28	3:30 P.M.	CHINESE TERRA-COTTA TILES. (Kate S. Buckingham Lectures.) <i>Charles Fabens Kelley.</i>
February Sat. 4	3:30 P.M.	CHINESE SCULPTURE AND PAINTING. (Kate S. Buckingham Lectures.) <i>Charles Fabens Kelley.</i>

FOR CHILDREN

Great Periods in Art History Interpreted for Children from 8 to 16 Years of Age
GALLERY 2, ADJOINING THE CHILDREN'S MUSEUM

DATE	HOUR	
January Sat. 7	9:15 to 9:50 A.M.	VENICE, WHERE STREETS ARE CANALS. <i>Miss Helen Mackenzie.</i>
Sat. 14	9:15 to 9:50 A.M.	LIFE IN HOLLAND IN THE SEVENTEENTH CENTURY. <i>Miss Helen Mackenzie.</i>
Sat. 21	9:15 to 9:50 A.M.	THE FRANCE OF KING LOUIS XIV. <i>Miss Helen Mackenzie.</i>
Sat. 28	9:15 to 9:50 A.M.	PAINTING IN NAPOLEON'S TIME. <i>Miss Helen Mackenzie.</i>
February Sat. 4	9:15 to 9:50 A.M.	NEW SUBJECTS IN FRENCH PAINTING IN THE NINETEENTH CENTURY. <i>Miss Helen Mackenzie.</i>

HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents is charged for admission on all other days. Members, Students bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays. The Libraries are open from 6 to 9:30 P.M. on Monday, Tuesday, and Friday evenings during the school year.

For information, call Central 7080.

RESTAURANT

The Fountain, which serves beverages and light lunches, is open from 9:00 to 4:45 o'clock every day except Sunday. The Cafeteria is open every day except Sunday from 11:00 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman, Manager of the Restaurant. Members have 10% discount on ticket books.

GOODMAN THEATRE

THE January production in the Members' Series will be Somerset Maugham's celebrated comedy, *The Circle*. It will open on Monday, January 9, and will play through January 19, with the usual matinée on the first Thursday.

The use of the word "celebrated" in connection with Maugham's play is not accidental. A social comedy most successful in the theatre of its own country frequently makes no appeal beyond the confines of that country. *The Circle*, however, has been a success even in countries where the wit of the lines, so appealing to the comic sense of the English-speaking audience, was of necessity lost in translation. Played originally in the United States when John Drew was still alive to act Lord Porteus, it was revived last year.

Its success obviously is due to Maugham's fine character drawing and sympathetic understanding of his fellow men and, in this case, even more, fellow women. Intended to arouse laughter, the play never stoops to artificiality of charac-

ter or situation. The laughter derives from psychological truth and the social environment of the people involved. Maugham himself, in his *Summing Up*, does not point with pride to his theatrical writing. But even he is aware that *The Circle* is his best piece of Theatre.

The second program in the Dance Series will be offered on January 26, 27, and 28. In addition to the three evening performances, there will be a matinée on Thursday afternoon, January 28. The recital will be given by Kurt and Grace Graff and their group whose work has often been offered to the Chicago audiences and very favorably received by them.

The Children's Theatre is now presenting on Saturday afternoons the great favorite, *Rumpelstiltskin*. The performances of this play will be continued through the month. It will then be replaced with the famous *Alice in Wonderland*, which is the most ambitious production of the season. The dramatization of *Alice* was made by Charlotte B. Chorpennig.

LECTURE-DEMONSTRATIONS
AT THE GOODMAN THEATRE

ON FRIDAY, January 20, at 8:00 P.M., the Goodman Theatre will inaugurate for the Members and their families a course of lecture-demonstrations dealing with the various aspects of the production of a play. The first of these lectures, entitled *Before the Rehearsal*, by Dr. Maurice Gnesin, will serve as an introduction to the various problems which arise in connection with the presentation of a play. The other lectures will be concerned with the actual rehearsal; the design of a set; the costuming of the play; technical and lighting problems. These discussions should be of interest to all who enjoy the theatre and want to learn about what goes on behind the scenes.

The lectures will be given free to Members of the Art Institute. The fee for non-members is Fifty Cents (\$.50) for each lecture.

LECTURE ON TEXTILES

THE Needlework and Textile Guild of the Art Institute of Chicago invites the Members of the Institute to attend a lecture given by A. J. B. Wace, formerly Keeper of the Department of Textiles of the Victoria and Albert Museum. Mr. Wace will speak on *Persian and Italian Textiles in Painting* on Wednesday, January 11, at 11:00 A.M., in Fullerton Hall. His lecture will be illustrated with slides of unique materials shown here for the first time.

MEMBERSHIP TEAS

TEAS given by the Members to distinguished artists are to be held four times a year—the next one to be given in the spring, April 28, 1939. The charge is 25 cents per person. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

EXHIBITIONS

- January 1-January 9—The Fifth International Exhibition of Etching and Engraving. *Galleries 12, 13 and 14.*
Held every second year, this represents the work of leading metal-plate artists from twenty countries.
- January 1-January 12—Collectors' Exhibitions No. 1: Chinese Porcelains and Jades Lent by Mr. and Mrs. Robert J. Dunham and Russell Tyson. *Gallery H9.*
Porcelains of the Ming and Ch'ing dynasties and early Chinese pottery and jades.
- January 1-January 15—Loan Exhibition of Paintings and Prints by Pierre Bonnard and Edouard Vuillard. *Galleries G52 and G54.*
Superb examples lent by American and European collectors and museums.
- January 1-January 15—Thirty-Five Old Master Drawings Lent by Sir Robert Witt, London. *Gallery G53.*
A chance to learn more about a work of art in the making.
- January 1-January 15—Loan Exhibition of Paintings and Drawings by Gros, Géricault, Delacroix. Lent by Museums and Private Collections of France. *Galleries G55-G56.*
Works of the three greatest masters of French Romanticism.
- January 1-January 15—The Christmas Story in Art: Paintings, Sculpture, and Prints. *Gallery G57.*
The birth of Christ and other subjects from the Christmas cycle.
- January 1-January 15—Architecture by Ludwig Mies van der Rohe. *Gallery G58.*
A timely opportunity to learn more about this famous architect.
- January 1-January 15—George Grosz: A Survey of His Art from 1918 to 1938. *Galleries G59-G61.*
Paintings, drawings, water colors from his German and recent American periods.
- January 1-January 29—Etchings of Venice from The Clarence Buckingham Collection. *Gallery 17.* Etchings of Venice. *Gallery 18A.*
Examples from the work of Pennell, Duveneck, Whistler, Cameron, Muirhead Bone, and others.
- January 1-January 31—Selections from The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 16.*
Drawings of Flemish, Dutch, English, German, French, and Italian origin, dating from the sixteenth to the nineteenth century.
- January 1-February 1—Snow Landscapes and Figures in the Snow: Japanese Prints from The Clarence Buckingham Collection. *Gallery H5.*
Prints by various artists of the eighteenth and early nineteenth centuries.
- January 1-February 13—The Making of a Masterpiece. *The Children's Museum.*
An exhibition explaining an altarpiece by Giovanni di Paolo of Siena (1403-1483). Six panels from the altarpiece, which show scenes from the life of St. John the Baptist, are in the Mr. and Mrs. Martin A. Ryerson Collection.
- January 3-January 31—The Masterpiece of the Month: Two Little Circus Girls, by Auguste Renoir (French, 1841-1919). The Potter Palmer Collection. *Gallery 5.*
A charming and important impressionist painting of a scene in the Circus Fernando, so popular in Paris in the late nineteenth century.
- January 13-May 14—Recent Accessions in Prints, 1937-1938. *Galleries 12 and 13.*
Gifts and purchases including etchings, engravings, woodcuts, lithographs, mezzotints, and drawings from the fifteenth to the twentieth century.
- January 13-May 28—Woodcuts from Books of the Fifteenth Century. *Gallery 14.*
Pages from the earliest printed illustrated books.

THE SCAMMON FUND LECTURES

Season of 1938-1939

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students

JANUARY

- 3—The Bonnard-Vuillard Exhibition. Charles Sterling, Attaché of the Museum of the Louvre, Paris.

The important loan exhibition of paintings by French masters, Pierre Bonnard and Edouard Vuillard, forms the basis for Mr. Sterling's interpretation.

- 10—The Spirit of Modern Building. Dr. Walter Curt Behrendt, author of *Modern Housing* and Technical Director, Buffalo City Planning Association.

Historical and modern examples will illustrate that the change in structure is a result of the new spirit of building.

- 17—Turner's Romantic Vision of Switzerland. Dr. Paul Ganz, President of the International Commission for Art History, and Professor of the History of Art at the University of Basel, Switzerland.

Dr. Ganz has the enviable gift of combining profound knowledge with attractive presentation of his material.

- 24—Pieter Brueghel, the Elder. Dr. Julius S. Held, Barnard College, Columbia University, New York City.

A discussion of the art of one of the great leaders in the evolution of secular thought in painting.

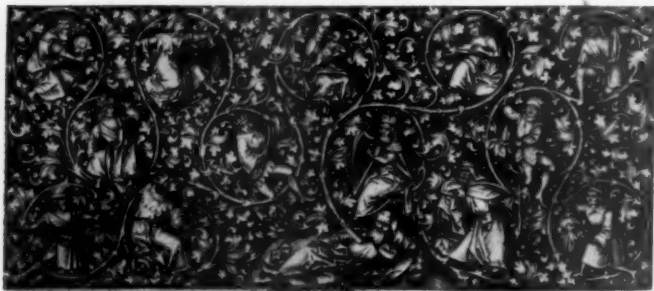
- 31—Time, Taste, and the English Home. Evan J. Tudor, New York University, New York City.

The evolution of decorative art in England during the second half of the eighteenth century, with special reference to the standard of excellence achieved.

FEBRUARY

- 7—Six Dynasties and Early Tang Painting. Laurence Sickman, Curator of Oriental Art, William Rockhill Nelson Gallery of Art, Kansas City.

Mr. Sickman has lived in China for many years and has made a study of the technique of Chinese painting. He is assistant to Mr. Langdon Warner in the Far Eastern Section of the San Francisco Exposition.



ORNAMENT WITH THE TREE OF JESSE. ENGRAVING, BY ISRAHEL VAN MECKENEM (NORTH GERMAN, DIED IN 1503). THE CLARENCE BUCKINGHAM COLLECTION.

CHICAGO

Museum

onnard

Modern

ture is

of the

of Art

ractive

umbia

ecular

ersity,

of the

nieved.

oriental

of the

in the